

GEM OF SCRATCHES *KAVYAKSARA*: THE TRANSFORMATION OF THE
KAVYA THINKING IN NOVEL GADJAH MADA HAMUKTI PALAPA

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Abstract:-

History becomes memorable in memory that occurred in the past. This memory is partly recorded in a string of sentences contained in literature. In the development of modern literary works, writing historical novels lately commonplace. Interesting facts that should be seen in more detail is the use of the elements in the text of previous literary works as a part in the writing of the story in a new form. Intertextuality studies may help dissect the elements taken from the previous text. Novel Gadjah Mada Hamukti Palapa shows concrete evidence that consciously presented by the authors in the form of footnotes. Retention of vocabulary and sentence in the original language, the text kavyaksara ancient Javanese language, which is used as a reference text is the main attraction in the meaning of the story is strung in the new work.

Keywords:- *Historical novel, Intertextual, Kavyaksara, Old Javanese*

PRELIMINARY

Literary works were written or created by literary convention. Although literary works written modeled on previous work, the new work there is an element of creativity, development, and changes to the existing convention within certain limits. In the history of literature, there is always a tension between convention and renewal (Teeuw, 1980: 12). Because literary works (literary texts) as something autonomous self-sufficient, in literary criticism emphasis is to analyze the structure of the intrinsic complexity of the work, the forms of formal works of literature, and the phenomena of literary works (Pradopo, 2011: 164).

Intertextual dialogue or intertextuality in the literary world is a necessity because the literature does not come from a vacuum (Teeuw, 1983: 65). Before literature was created, the existing literature that preceded that in speaking of literary works should be seen the relationship with contemporary works, before or since. In other words, the principle of intertextuality becomes important and must be considered to give meaning to the literature (Pradopo, 2003: 197).

Genre distinguished literary works based on prose, poetry, and drama. Fiction is a kind of diverse literary works of prose. Based on the length of the story, there is a distinction between fiction - usually abbreviated *cerkan* - as short stories or short stories, stories or *cermen* medium, and a long story or *cerpan*. However, a clear benchmark of the requirements of long-short, there is no (Sudjiman, 1986: 11). *Novel* included in the category of fiction that includes the idea of the author. Theme developed in fiction is very diverse, one of the themes that a lot is written lately is the story of history. Literary work contains historical facts can be classified as historical sources. However, literary history remains a literary work that was born from the imagination and the imagination of the author although the authors get the data writing of historical fact. No one really knows the past history of a civilization.

History of the greatness of Majapahit essentially identical to lunge Gajah Mada which he started since Hamukti Palapa Oath uttered. Of oath when being uttered by several officials echoed Majapahit, Gajah Mada working hard to build the strength of the soldiers, especially the navy fleet. State Majapahit was then turned into a big country and authoritative (Hariadi, 2008: x).

This excerpt is taken from one of the works of literary history in the form of the novel is the novel *Gajah Mada Hamukti Palapa* (hereinafter abbreviated GMHP) written by Langit Kresna Hariadi. This novel is the third in five series of *Gajah Mada* written by Langit Kresna Hariadi.

As a historical novel, Majapahit historical facts and data obtained from sources verbal and written that can be obtained from the author. Although the literature it is fiction and the form of the imagination of the authors, issues the data and facts contained in it are real, not a figment of the author. Therefore, the authors did a thorough study with regard to facts and historical data from various sources. The texts referring source into hipogram.

This article tries to answer questions about a dialogue between the text Novel GMHP with Old Javanese texts. Problems concerning the issue of text into hipogram and transformation, as well as the meaning of the text hipogram presence in the text transformation. To discuss these issues used intertextual approach.

Intertextual theory included in poststructural theories, namely the theory that limiting or denying the principle of autonomy of literature as developed by structural flow (Teeuw, 1988: 145). Intertextuality principle was first introduced in the Russian formalists, especially in the theory dialogue Bhaktin. The principle of literary works produced by a dialogue between the texts with other texts, there is no text associated with other texts (Bhaktin, 1981: 73).

Kristeva (1980: 66) states that the intertextual theory departs from the basic assumptions of each text is a mosaic of quotations, absorption, and transformation of another text. When writing the paper, the authors take components from other text to be processed and produced by the color of addition, subtraction, opposition, or confirmation in accordance with their creativity. The text takes things interesting from other texts for further processed and transformed into new works through absorption and impregnation both consciously and unconsciously. The presence of a text in another text can be either physical or abstract. Physical presence can be identified by the presence of the title explicitly whereas the presence of the abstract just a sign that shows the relationship of the relationship between the text and that have been published previously.

Intertextual looked at a text contained other text as a text created by texts that already exist in the background. Literary works written more then can serve as rejection, affirmation or split to literature beforehand so when researching a text, the authors connect with other texts underlying to see aspects pervasive. According to Kristeva, intertextual can be approached through the semiotic as an attempt to make sense of a literary work. The literary work needs to be analyzed from the aspects of it or its structure, such as theme, plot, setting, characters and aspects of the outside, such as aspects of the culture, history, and religion. Aspects of depths and outputs need to be done in a balanced way. The use of text output shows the attitude of the author to confirm or reject the ideas in the text output.

The texts that underlie the creation of a text called hipogram (Riffatere, 1978: 23). The idea is absorbed in a work can be identified by comparing it with hipogram text or reference text. The new text that absorbs and transform text hipogram called transformation.

Old Javanese texts being Hipogram

Gem of scratches *kavyaksara* an expression containing special meaning. Said jewel as a form of metaphor, which refers to the result of thought and a special series of words generated by the *Kawi* (authors) of the period of ancient Javanese. The words are presented in sheets papyrus of ancient Javanese. The presence of the investigators, especially philology, has been credited with bringing it back in the form of Latin script and subsequently also widely published as a book based on the results of research conducted. Therefore, the term *kavyaksara* scratches can be interpreted as a series of writings inscribed in sheets ejection widely spread in various parts of the world. Apparently, the results of this study are further

inspired the author in the current period in producing works of a new model that matches the language that is understood at the present time, namely Indonesian.

Intertextual *kavyaksara* in GMHP can be seen from the use of words, phrases, and sentences in the text of the ancient Javanese language transformation. Use words ancient Javanese language such as: ‘*Cucur tadah asih swaranya kawelas harep anangis i pangiwang ing wulan, Helang mider anambayang saha tangis kapanasan amalar dres ing jawuh, Ri Purneng Karttikamasa Pancadasi*’, trickling sound of birds fed hopes that pleaded in love under the moon rays, eagle flying high in the sky and crying because of the heat when hope it rains, when the full moon in the month of *Kartika*, and many others taken from various source texts used in accordance with narrative storytelling. In practice, the words are maintained according to the original language, without translation in the text. As evidence of the meaning of text excerpts hipogram presented in the form of footnotes. For example, GMHP text sees page 3, in a footnote the author cites the Book *Sumanasantaka* as text program in describing the condition of the Majapahit. This shows the level of physical intertextual relationship.

Book *Sumanasantaka* is one of the ancient Javanese literary works presented in the form ‘*kakawin*’ Old Javanese poetry. The work in the form of an epic poem written by the *CPU Monaguna* predicted written in Central Java in the mid 9 (Worsley, 2014: 3). This work is inspired from the *kavya* originating from India, which further developed with new narrative forms in the ancient Javanese language. The narrative therein tells the story of *Dewi Harini* an angel of the prettiest in the gods' realm when he was instructed to interrupt the Hermitage *Begawan Trnawindu*. Phrases like the eagle flying high in the sky and crying because of the heat when hope it rains (Hariadi, 2006: 3), is a metaphor for the natural beauty of the quoted text *Sumanasantaka* (see Worsley: 2014: 74).

Besides *Sumanasantaka* also found the insertion of text *Calonarang* story. *Calonarang* text is literary works produced from the middle period of Java. The following excerpt also shows the relationship of the text *Calonarang* physical level.

Original Text

Tersinggung karena anak semata wayangnya belum laku kawin. Nyai Calon Arang menyebar tenung. Kekuatan sihir yang mengalir bersama udara menjelma menjadi gugusan penyakit yang mematikan. Siapa yang sakit sore hari akan mati pagi harinya. Yang jatuh sakit pagi akan mati sore harinya. Yang sakit siang akan mati malam harinya dan yang tertular penyakit itu malam akan mati pada siang harinya. Yang sekedar batuk bisa menjadi malapetaka.

Prabu Erlangga dan Patih Narottama kewalahan. Namun, Empu Barada mampu menolong dan mengatasi keadaan. Melalui salah seorang muridnya yang bernama Empu Bahulu, yang diperintah menyelinap, bahkan mengawini Ratna Manggali, berhasil diketahui

rahasia kekuatan Nyai Calon Arang yang ternyata berasal dari kitab tenung yang dimilikinya. Melalui kekuatan rahasia itu, Nyai Calon Arang berhasil dihancurkan.

Bersamaan dengan kematian Nyai Calon Arang, udara kembali bersih, matahari kembali berseri, candik ala tak perlu berkunjung dengan warna menyilaukan, dan lintang kemukus yang menakutkan tak tampak lagi. (GMHP, 25-26)

Translation

Offended by her only child not been sold mating, *Nyai Calon Arang* spread magick. The magic power that flows along the air transformed into a cluster of deadly disease. Who is sick afternoons will die the next morning. Who fall ill will die early afternoon. The sick will die during the evening and night that contracted the disease will die in the afternoon. Which simply cough could be disastrous.

King *Erlangga* and governor *Narottama* overwhelmed. However, the *Mpu Barada* able to help and resolve the situation. Through one of his students named *Mpu Bahulu*, who ruled slipped, even marry *Ratna Manggali*, made it known the secret of the power of *Nyai Calon Arang* which was derived from the book of magick has.

Through the power of the secret, *Nyai Calon Arang* successfully destroyed.

Along with the death *Nyai Calon Arang*, returning clean air, the sun beamed back, ala candik not need to visit the dazzling colors, and latitude kemukus scary disappeared. (GMHP, 25-26)

Sumanasantaka and *Calonarang* addition, the author also quoted the words found in the Song of Harsa Wijaya and the land described in detail in a footnote as shown in the following excerpt

Original Text

Songsong Udan Riwis juga bukan songsong sembarangan. Benda berwujud payung bertingkat tiga itu pun dianggap sebagai benda pusaka. Setidaknya, telah tercatat betapa songsong Kiai Udan Riwis telah berjasa memayungi Narrarya Sanggramawijaya³⁵ ketika diwisuda menjadi Raja Majapahit pertama pada tanggal 15 bulan Karttika dalam sengkala Ri Purneng Karttikamasa Pancadasi³⁶ bergelar Sri Kertarajasa Jayawardhana, yang menggelar pemerintahan selama 16 tahun mulai dari 1293 hingga 1309. (GMHP, 18-19)

Translation

Songsong Udan Riwis also not arbitrary umbrella. Tangible objects three-tiered umbrella was considered as heirlooms. At least, it has been noted how songsong scholars have rendered umbrella *Udan Riwis Narrarya Sanggramawijaya*³⁵ when inaugurated as the first king of Majapahit in the 15th month of the lunar Ri Karttika langauge Karttikamasa Pancadasi³⁶ called *Sri Kertarajasa Jayawardhana*, who held a government for 16 years from 1293 to 1309. (GMHP, 18-19)

Description of the footnote text provides information and kakawin Negarakertagama Harsawijaya Song as text hipogram GMHP. It also found the physical presence is also very dominating Pararaton text as text hipogram in GMHP. Based on a careful reading of the GMHP and process as a comparison with the text Pararaton hipogram text as in the following passage.

Original Text

"Kau ingat keris Empu Gandring?" tanya Pradhabasu mendadak membelok.

"Kenapa dengan keris Empu Gandring?" balas Gajah Enggon.

Soal keris Empu Gandring tentulah Gajah Enggon mengetahui sampai ke lipatan paling kecil. Keris itu dibuat dari logam yang bukan logam sembarangan. Empu Gandring memanfaatkan bongkahan logam yang jatuh dari langit sebagai bahan baku keris yang dibuat. Pembuatannya pun sangat melelahkan karena logam berwarna biru itu sangat sulit ditempa dan berjiwa.

Barulah setelah dilambiri dengan tirakat, logam itu bisa dikuasai. Jiwa yang mengemang dalam logam bisa dikendalikan.

Rupanya bongkahan batu besi itu mempunyai aura yang jahat, meski diyakini siapa yang mampu menguasainya akan menggenggam wahyu kekuasaan. Ken Arok memesan keris itu kepada Empu Gandring di Lulumbang. Karena ketidaksabarannya melihat keris yang dipesannya belum rampung. Ken Arok menggunakan keris itu untuk membunuh pembuatnya.

Empu Gandring terhenyak, sangat tak percaya dan tak bisa menerima keris hasil karyanya menempatkan tubuhnya sebagai sebuah warangka. Empu Gandring mati. Namun, sempat menjatuhkan kutukannya bahwa keris pusaka itu akan meminta banyak darah terutama mereka yang berebut kekuasaan, termasuk Ken Arok sendiri. Kutukan itu menjadi mimpi buruk Ken Dedes yang sangat mencemaskan anak keturunannya.

Untuk kegelisahan Ken Dedes, ada tembang untuk itu.

"Eling-eling Ken Arok, sira den eling, tibane supata piwalese awak mami, sira nemahi palasatra. Kairing sapta janma kang sira kanthi, katiban curiga minangka patukon mami, sira nemahi palastra!"

Terbukti benar keris itu membunuh. Membunuh Empu Gandring, membunuh Akuwu Tunggul Ametung, lalu membunuh prajurit Kebo Ijo, kemudian membunuh Ken

Arok, membunuh pengalasan dari Batil utusan Anusapati, juga membunuh Anusapati. Tohjaya menyusul mati di Katang Lumbang setelah digempur sepasang ular naga di satu sarang.66 (GHP, 54-55)

Translation

"You remember the Empu Gandring dagger?" Asked Pradhabasu sudden turn.

"Why with the dagger Empu Gandring?" Said the Gajah Enggon.

All about Empu Gandring dagger Gajah Enggon premises would get to know the smallest crease. The dagger is made of metal instead of metal carelessly. Empu Gandring utilizes chunks of metal that fell from the sky as a dagger made of raw materials. Making was very tiring because of the blue it was very difficult to be forged and soulless. It was only after, with penance, the metal can be

controlled. Brooding soul in metal can be controlled.

Apparently, the iron boulder has an evil aura, although believed to be able to master who will hold power revelation. Ken Arok order dagger to Empu Gandring in Lulumbang. Because of impatience to see the dagger ordered unfinished, Ken Arok using a dagger to kill the author.

Empu Gandring master, very disbelief and can't accept the results of his work puts her dagger as a sheath. Empu Gandring die. However, he dropped a curse that dagger will ask a lot of blood, especially those who fight for power, including Ken Arok himself. The curse into a nightmare Ken Dedes very worried about her offspring.

For the nervousness Ken Dedes, there is a song for it.

"Would remember Ken Arok, you must consciousness, anything reward you fall off me, you will die. also accompanied by the seventh person, done by dagger purchase as me, you will die!"

Evidently, it was a dagger to kill. Empu Gandring kills, kill Akuwu Tunggul Ametung, then kill soldiers Kebo Ijo, then kill Ken Arok, killing pengalasan from Batil envoy Anusapati, also killed Anusapati. Tohjaya following the death in Katang Lumbang after battered pair of dragons.66 (GHP, 54-55)

Pararaton text that has been published by Brandes in 1896 (compare Hardjowardojo, 1965) became dominant in the text hipogram GMHP. Based on careful reading and comparison of each text can be seen that the text GMHP is a development section VIII to IX on pages 30-36. GMHP as text transformations also combines different sources hipogram Javanese texts dealing specifically with Aditiawarman character narrative that is not much discussed in the text Pararaton. The existence of these figures are mixed such that a variety of information taken from various sources into a new text. In the text Pararaton, not mentioned Aditiawarman role in the conquest of Sadeng uprising, but the authors compile them into a new narrative about the role and position in the Kingdom of Majapahit Aditiawarman, as well as his close relations with the Gajah Mada. Excerpts of the text narrative Aditiawarman GMHP like the following.

Original Text

Di anjungan kapal utama yang paling besar, tampak seorang pemuda gagah dengan tubuh yang gempal dan kuat. Tatapan matanya tajam menyapu sepanjang pantai. Pemuda yang meski masih muda, tetapi telah menjadi pucuk pimpinan armada yang berlayar itu bernama Aditiawarman.⁸⁸ Meskipun masih muda usia, Aditiawarman memiliki masa depan yang sangat cerah cemerlang karena ia calon pewaris takhta di Swarnabhumi. (GHP, 110)

In a footnote in writing the following information.

Original Text

⁸⁸ Aditiawarman, saudara sepupu Jayanegara, anak dari Dara Jingga. Sumber Pararaton menyebut, Dara Petak diperistri Raden Wijaya dan beranak Kalagemet, sedangkan Dara Jingga dikawinkan dengan seorang "Dewa", mempunyai anak bernama Tuan Janaka bergelar Sri Marmadewa yang kemudian menjadi raja di Melayu dengan gelar abhiseka Aji Mantrolot, yang oleh para ahli diidentifikasi sebagai Aditiawarman. Sebaliknya, sumber Kidung Harsa Wijaya menyebut, sebelum dikawinkan dengan seorang Dewa, Dara Jingga juga diperistri oleh Raden Wijaya, tetapi karena tidak suka tinggal di Jawa, Dara Jingga dikembalikan ke Melayu. Seorang Dewa yang dimaksud adalah Dyah Adwaya Brahma yang adalah salah seorang dari 14 pengiring pengiriman arca Amoghapasa berangkat tahun 1286 atas perintah Kertanegara. Pengiring pengiriman arca Amoghapasa yang lain di antaranya adalah Rakrian Sirikan Dyah Sugata Brahma, Samgat Payanan Hyang Dipangkaradasa, dan Rakrian Demung Pu Wira.

In the next section is also related as follows.

Original Text

Aditiawarman yang adalah pewaris takhta Swarnabhumi itu sama sekali tidak merasa canggung ikut merasa memiliki Majapahit dan merasakan sebagai tanah tumpah darah leluhur karena ditubuhnya mengalir darah Singasari. Ayahnya, Dyah Adwaya Brahma, adalah seorang Rakrian Mahamenteri Singasari yang mendapat tugas dari Sri Kertanegara untuk tidak hanya mengirim arca Amoghapasa beserta Saptaratna⁸⁹ yang ditegakkan di Dharmasraya, Rakrian Mahamentri Dyah Adwaya Brahma sekaligus sebagai pejabat Singasari yang mewakili Kertanegara. Belakangan Rakrian Mahamenteri Dyah Adwaya Brahma bahkan diambil menantu oleh Srimat Tribhuwanaraja Mauliawarmadewa⁹⁰ yang oleh karenanya Sang Adwaya Brahma juga bergelar Mauliawarmadewa. (GHP, 111)

Translation

On the bridge that is most great, there was a dashing young man with a stocky body and strong. Sharp eyes gaze swept along the coast. The young man who, though still young, but it has become the helm of the sailing fleet was named Aditiawarman⁸⁸. Despite his young age, Aditiawarman has a very bright future for his brilliant heir apparent in Swarnabhumi. (GHP, 110)

Translation

⁸⁸. Aditiawarman, cousins Jayanegara, son of Dara Jingga. Source Pararaton call, Dara Petak married with Raden Wijaya and childless Kalagemet, while Dara Jingga mated with a "god", had a son named Mr. Janaka titled Sri Marmadewa who later became king in Malaya with a degree of empowerment Aji Mantrolot, that experts identified as Aditiawarman. Instead, the source Song Harsha Wijaya said, before mated with a god, Dara Jingga also married by Raden Wijaya, but because it does not like living in Java, Dara Jingga returned to the Malays. A god in question is Dyah Adwaya Brahma who is one of 14 statues Amoghapasa Bridesmaids delivery framed in 1286 on the orders Kertanegara. Companion delivery Amoghapasa another statue of whom is Rakrian Sirikan Dyah Sugata Brahma, Samgat Payanan Hyang Dipangkaradasa, and Rakrian Demung Pu Wira.

Translation

Aditiawarman who is heir to the throne Swarnabhumi it did not feel awkward come to feel has Majapahit and feel as the ancestral homeland for Singasari blood flowing in his body. His father, Dyah Adwaya Brahma, is a Rakrian Mahamenteri Singasari is in charge of Sri Kertanegara to not only send the statue Amoghapasa along Saptaratna⁸⁹ enforced in Dharmasraya, Rakrian Mahamentri Dyah Adwaya Brahma as well as officials representing Singasari Kertanegara. Later Rakrian Mahamenteri Dyah Adwaya Brahma even taken the law by Srimat Tribhuwanaraja Mauliawarmadewa⁹⁰ that therefore the Adwaya Brahma also holds Mauliawarmadewa. (GHP, 111)

At the level of a physical author of the text is also taking *Kakawin Bharatayuda* associated with the use of the title battle. Various forms of the title battle as icebergs ocean *wyuha*, *wajratikhsna wyuha*, *kagapati wyuha*, *gajemddramatta wyuha*, *cakrawyuha*, *makaravyuha*, *sucimukha wyuha*, *lotus wyuha*, *ardhacandra wyuha* and *Hananiah wyuha*, detailed presented in the text correspond *Bharata-Yuddha* scattered in the various stanza (Wirjosuparto, 1968:2041). Associated with rebellion *Sadeng* narrative, the author adds a level of physical force elephants owned by *Sadeng* can be defeated easily by soldiers *Aditiawarman* using firecrackers. In the text of *Pararaton*, land and other resources not to mention the fireworks in fighting the insurgency *Sadeng*. Presumably, this is a creation of the author of the text presents the new work. Based on previous quotations can be found in the GMHP intertextual relationship with the source texts of ancient Javanese language. Before creating GMHP text, the author has done a reading of the various sources of ancient Javanese texts containing information on the history of the kingdom of Majapahit, then absorb and transform ideas contained therein and

through the characters in the narrative. The author directly respond to and incorporate elements of ancient Javanese texts that are considered important and relevant to support his work.

Transformation of Personality and Character Figures

Figures in text GMHP, broadly divided into two kinds of figures that based on hipogram texts and ancient Javanese language which is the figure of the design author who wrote the story. Figures taken in accordance with the data of historical sources include: *Gadjah Mada*, *Arya Tadah*, *Aditiawarman*, the queen mother nun queen *Gayatri*, King Princess *Sri Gitarja*, King of Princess *Dyah Wiyat Rajadewi Maharajasa*, *Raden Kudamerta Wijaya Rajasa Sang Apanji Wahninghyun*, *Dharmadyaksa Kasogatan Samenaka* or *Pancaksara* or *Mpu Prapanca*, *Ra Tanca*, *Ra Kembar*, and there are several others, while the figure is a creation of the authors created by various names that are tailored to the cultural background of the Majapahit period. The names that appear include: *Branjang Ratus*, *Ki Jalak Langes*, *Ki Sangga Runggi*, *Ki Buyut Wirasari*, *Dyah Menur*, *Prajaka*, *Ki Draba Aliit*, *senapati Gagak Bongol*, and there are still some other figures that represent the character of soldiers and commoners.

At the abstract level, the text GMHP to show the nature and the character based on various sources hipogram text. The nature and character of *Gadjah Mada* narrated by sources *Kakawin Negarakertagama* stanza 40 (Riana, 2009:92). In this *kakawin Prapanca* writes down the nature and character of *Gadjah Mada* in second and third line that read: “*mantri wira wicaksaneng naya matanggwan satya bhaktya prabhu, wakmi wakpatu sarjjawopasama dhihotsaha tan lalana*” which means: “Minister brave, wise, shrewd and loyal devotion to the king and country. Fluent and experts speak, the speaks sweet, quiet and unerring effort”. Based on the description of the nature and character of the text the author *Negarakertagama* transforming text into GMHP. *Gajah Mada* is a person who is responsible and very loving country. It can be seen in the following excerpt:

Original Text

“Tugasku adalah menjamin keutuhan kekuasaan istana,” kata Gajah Mada. “Untuk keperluan itu, apa pun yang menjadi perintang haruslah disingkirkan. Hal itu perlu dipahami dengan pemikiran, kepentingan yang lebih besar haruslah mengalahkan yang kecil. Artinya, kepentingan negara berada di atas segalanya. Penyakit yang mengancam dan membahayakan negara harus ditumpas. Pengalaman yang terjadi selama ini telah membuktikan, penyakit itu bahkan harus ditumpas sejak masih berupa bibit. Aku tidak mau terjadi sesuatu yang merepotkan di kemudian hari karena cara penyelesaian yang kurang baik di saat ini. Untuk hal yang satu ini, kau harus membantuku, bukannya menjadi penghalangku.” (GHP, 122)

“Ingat, Pradhabasu,” Gajah Mada mengancam, “bahwa aku akan menyalahkanmu jika kelak tiba-tiba datang seseorang menghadap Prabu Putri Dyah Wiyat dan mengaku-aku sebagai anak suaminya. Kamu harus bertanggung jawab terhadap kemungkinan macam itu.” (GHP, 124)

Gajah Mada juga memiliki keyakinan amat kuat. Caranya memandang masalah tak lagi menggunakan ukuran benar dan salah. Ukuran yang ia gunakan adalah seberapa besar pengaruhnya terhadap negara, apakah akan merugikan atau menguntungkan. Segala hal yang bisa membahayakan negara disebutnya sebagai penyakit. Terhadap segala hal yang dianggapnya penyakit harus berani memangkaskeski ibarat terhadap tangan atau kaki. Penyakit yang kecil jika dibiarkan akan membesar dan ketika kesadaran untuk melawannya datang, keadaan akan telanjur terlambat. (GHP, 125)

Patih Gajah Mada orang yang kukuh pendirian. Sikapnya bulat dalam menjaga ketenteraman rumah tangga Prabu Putri yang pernah didampingi sebagai patih saat Dyah Wiyat masih menjadi pemangku Daha dengan gelar Breh Daha. Prabu Putri Dyah Wiyat amat mengenal sikap Gajah Mada yang demikian itu. (GHP, 141)

Translation

“My job is to ensure the integrity of the power of the castle,” said *Gajah Mada*. “For this purpose, any resistance must be eliminated. It should be understood that in mind, greater importance should beat a little. That is, the national interest is above everything. Threatening disease and endanger the state should cut off. While the experience has been proved, the disease must be slaughtered even since I was a seedling. I do not want something troublesome in the future because the solution is not good at this time. For this one, you have to help, instead of being my barriers.” (GHP, 122)

“Remember, *Pradhabasu*,” *Gajah Mada* threatened, “I will blame you if you will come upon someone facing King Princess *Dyah Wiyat* and claims to be the son of her husband. You must be responsible for such a possibility.” (GHP, 124)

Gajah Mada also has very strong confidence. Do not look at the matter again with measurements of right and wrong. Sizes which he uses is how big influence on the country, whether adverse or beneficial. Everything that could endanger the state calls the disease. Against everything that he considered the disease to be brave even like to cut your hands or feet. Minor illnesses if left unchecked will grow and when awareness of the fight came, the situation would already be late. (GHP, 125)

Gajah Mada the strong stance. His manner was unanimous in keeping the order of King's household who had accompanied the governor when *Dyah Wiyat* still be acting with a degree *Bhre Daha*. *Dyah Putri Prabu Wiyat* very familiar attitude that *Gajah Mada*. (GHP, 141)

Gajah Mada also has very strong confidence. Do not look at the matter again with measurements of right and wrong. Sizes which he uses is how big influence on the country, whether adverse or beneficial. Everything that could endanger the state calls the disease. Against everything that he considered the disease to be brave even like to cut your hands or feet. Minor illnesses if left unchecked will grow and when awareness of the fight came, the situation would already be late. (GHP, 125)

Original Text

... Ketika kau berada dipangkat lurah prajurit, kau berangan-angan untuk bisa meraih jabatan lebih tinggi dengan pangkat senapati.... (GMHP: 295)

Karena keberhasilanmu yang luar biasa, kau meraih jabatan cukup tinggi tanpa harus melalui tataran yang semestinya...(GMHP:295)

Gajah Mada adalah sosok gagah berani sehingga ia dipilih menjadi mahapatih menggantikan Arya Tadah.

...orang yang diangkat menjadi mahapatih haruslah orang yang kuat, ber lengan kekar, dan memiliki nafas yang panjang...(GMHP:674)

Demi membangun Majapahit yang besar, Majapahit yang jaya dan gemilang, diperlukan tangan yang kukuh, kuat, dan kekar. Majapahit menunjuk Gajah Mada (GMHP:676).

Translation

... When you're as headman soldiers, you dreamed to be able to achieve higher positions with the rank senapati (GMHP: 295)

Because your success is incredible, you take office high enough without having to go through the proper level ... (GMHP: 295)

Gajah Mada is a brave figure that he was elected to replace Arya Tadah cistern.

... the person appointed must be someone strong *mahapatih*, sleeveless stout, and had a long breath (GMHP: 674)

Majapahit in order to build a great, prosperous and glorious *Majapahit*, required a strong hand, strong and stocky. *Majapahit* appointed *Gajah Mada* (GMHP: 676).

It is also narrated the nature and character of the Queen Gayatri nuns as one of the influential figures in the kingdom of Majapahit at that time. The author displays this character trait in the abstract level. In this figure GMHP text narration crucial role in the loss of two pieces of heirloom Majapahit empire that became the theme of the story. Nun queen Gayatri ordered Branjangratus to steal the inheritance, and further ordered senapati Gajah Enggon to pursue stolen heritage. After reading from the beginning until the end of the story, they will not know the nature, character, role and function of Gayatri in the story

Original Text

Akhirnya, perempuan bertubuh kurus itu merasa telah tiba saatnya berbicara langsung ke pokok persoalan.

"Ada sebuah hal penting yang harus kau kerjakan. Bantulah aku untuk mencuri dua buah benda pusaka penting di Istana Majapahit, masing-masing adalah *cihna nagara*²⁸ *gringsing lobheng lewih laka*²⁹, dan *songsong*³⁰ Udan Riwis."³¹ (GHP, 2007: 17)

"Mintalah Tuan Putri Gayatri bercerita bagaimana riwayat kedua pusaka itu," lanjut Pradhabasu. "Siapa tahu dari sana kau akan memperoleh arah yang harus kautuju untuk menemukan kembali kedua pusaka yang hilang itu. Selanjutnya, aku mempunyai saran, sebaiknya peristiwa kemalangan itu segera dilaporkan kepada kedua Prabu Putri. Jika kau harus dicopot sebagai pimpinan pasukan Bhayangkara sebagai tanggung jawab atas kecurian itu, terima saja keputusan itu dan selanjutnya kaupunya waktu sangat luang untuk mencari kedua pusaka itu. Kau tak mungkin punya waktu dengan keadaanmu sekarang. Kau juga tidak mungkin mengandalkan anak buahmu."

Gajah Enggon mengerutkan kening.

"Aku harus menghadap Ratu Gayatri?" tanya Gajah Enggon.

"Tuan Putri Biksuni Gayatri tahu persis riwayat *cihna* dan *songsong* yang hilang itu. Kau korek keterangan itu sampai bagian sekecil-kecilnya. Kalau kau tak mungkin mencari sendiri, selebihnya biarlah aku yang melacakkan untukmu." (GHP, 60-61)

"Ampun, Tuan Putri. Gedung perbendaharaan pusaka dijebol orang. Benda yang hilang ada dua, yaitu *cihna gringsing lobheng lewih laka* dan *songsong* Kiai Udan Riwis. Meskipun ada benda-benda lain yang berharga, dua benda itu yang dipilih oleh pencurinya. Pencurian yang menurut hamba sangat aneh." (GHP, 85)

Translation

Finally, women were thin it felt the time had come to speak directly to the point.

"There is an important thing you have to do. Help me to steal two important heirlooms in the palace of Majapahit, respectively *cihna nagara*²⁸ *gringsing lobheng lewih laka*²⁹, and *songsong*³⁰ Udan Riwis."³¹ (GHP, 2007: 17)

"Ask princess *Gayatri* tells how the history of the relic," continued *Pradhabasu*. "Who knows from there you will get the direction to way to rediscover the lost heritage. Furthermore, I have a suggestion, should the event of a theft was immediately reported to the King of Princess. If you have removed as head *Bhayangkara* forces as responsible for the theft, just accept that decision and subsequently very spare time do you have to search for both heirloom. You could not possibly have time with you now. You're also not possible to rely on your people."

Gajah Enggon frowned.

"I should face the Queen *Gayatri*?" Asked *Gajah Enggon*.

"Princess *Gayatri* nun knows exactly *cihna* history and *Songsong* missing. You must ask description of it until the smallest part. If you do not may find your own, let me find it for you." (GHP, 60-61)

"Please, lady. Treasury building heritage uprooted people. The lost object was twofold *cihna gringsing lobheng lewih laka* and *Songsong* Kiai Udan Riwis. Although there are other objects of value, two objects that were selected by the thief. Theft by servant is strange." (GHP, 85)

Gajah Mada and Palapa Oath

Basically, the oath text transformation *palapa mahapatih Gajah Mada* is the subject and title of the novel is not narrated in detail. The author of this novel just wrapped in the story of the loss of two Majapahit royal heritage as a central theme in the novel. The role of the queen mother *Gayatri* nuns as the figure behind the screen behind the events that occurred at *Gajah Mada* of Majapahit before *Mahapatih Majapahit* appointed to replace *Arya Tadah*.

In the text edition *Pararaton* by Brandes, palapa oath is written on page 35 Section IX of the quotation as follows:

Sira Gajah mahapatih amangkubhumi tan ayun amuktia palapa, sira Gajah mada: „ Lamun huwus kalah nusantara isun amukti palapa, amun kalah ring Gurun, ring Seran, ring Tanjung pura, ring Haru, ring Pahang, Dampo, ring Bali, Sunda, Palembang, Tumasik, samana isun amukti palapa” . Sira sang mantri samalungguh ring panangkilan pepepek. Sira Kembar apameleh, ring sira Gajah mada, anuli ingumanuman, sira Bañak kang amuluhi milu apameleh, sira Jabung terewes, sira Lembu peteng gumuyu. Tumurun sira Gajah mada matur ing talampakan bhatara ring Koripan, runtik sira katadahan kabuluhan denira arya Tadah. Akweh dosanira Kembar, sira Warak ingilangaken, tan ucapen sira Kembar, sami mati.

Translation:

Gajah Mada became governor society, will not enjoy his work, *Gajah Mada* said: "If the islands outside of *Majapahit* was lost, I will break, when you're losing Desert, Seram, Tanjung Pura, Haru, Pahang, Dampo, Bali, Sunda, Palembang, Tumasik, then I enjoy a period of rest. " At that time the minister was a complete sitting in the audience hall. *Ra Kembar* communicated with *Gajah Mada*, and offer drink, *Ra Banyak* also followed, Jabung terewes, *Lembu Peteng* laugh. *Gajah Mada* and then complain about it down in Koripan batara forward, his anger, rage and humiliation is delivered to Arya Tadah. *Ra Kembar* have many sin, behind cut off, said the twins do not, they die all.

A brief history of *Gajah Mada* of *Majapahit* and figures in this novel transformation can give a past event. Although the novel in the genre of fiction, data and facts therein are based on historical sources that may be true. This novel reader intrigued by the force of the *Majapahit* prime minister, *Gajah Mada* as capable of extraordinary measures for the country, especially for readers who do not master the ancient Javanese language text reference. *Gajah Mada Palapa Oath* has created a good life for Indonesia. With the consolidation of the archipelago, now Indonesia has a vast territory and is made up of diverse ethnic groups.

Conclusion

Novel GMHP is one of the literary works written history Langit Kresna Hariadi. This novel is the third in five series of *Gajah Mada* written by Langit Kresna Hariadi. This book tells the background of *Palapa Oath* spoken *Gajah Mada* in order to realize his dream of uniting Nusantara. Tema developed in this story is a fiction of the authors. This historical literary works can be classified as historical evidence because it comes from historical facts. However, literary history remains a literary work that was born from the imagination and the imagination of the author although the authors get the data writing of historical fact. No one really knows the past history of a civilization.

Text hipogram of ancient Javanese transformed in the level of physical and abstract. In its transformation into a new text prepared with easily understandable language readers in the present. Transformation is presented in the form of strengthening of existing tradition, shifting, and development into text that raises new meaning. Quoting from the writings of the author that: "The history of the greatness of *Majapahit* essentially identical to lunge *Gajah Mada* which he started since uttered Hamukti Palapa Oath. Of oath when being harassed by several officials echoed *Majapahit*, *Gajah Mada* working hard to build the strength of the soldiers, especially the naval fleet? State *Majapahit* was then turned into a big country and authoritative (Hariadi, 2008: x). Results of toil *Gajah Mada* is the archipelago that is now known by the name of Indonesia. Indonesia is the most beautiful Award given by *Gajah Mada*. Therefore, the Indonesian people should be grateful to *Gajah Mada* and start loving this nation's history.

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